MASTERS *of* THE PIANO

By HENRY T. FINCK
Author and Music Critic

MENTOR GRAVURES

FRANZ LISZT
Born 1811; died 1886

ANTON RUBINSTEIN
Born 1829; died 1894

HANS VON BÜLOW
Born 1830; died 1894

Bust of Beethoven, by Max Lange

MENTOR GRAVURES

IGNACE J. PADEREWSKI
Born 1860

MORITZ ROSENTHAL
Born 1862

JOSEF HOFMANN
Born 1877

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WHILE America has not produced such great composers of music as Europe has, we have reason to rejoice in the fact that we make the best pianos in the world. It is of interest to know that the poorest pianos made at present, in America and Europe, are better instruments to play on than those used in the eighteenth century by Handel and Bach. Those two giant composers were also great players; but the instruments they used were harpsichords and clavichords, in which the strings were made to sound by being plucked with a quill or struck by a metal tongue. An attempt was made not long ago to make these old-fashioned instruments popular again; but it did not make much headway, for the reason that in those instruments the tone lacks body, dies away too soon, and cannot be made louder or softer at the player's will.

Doubtless many readers of this article have wondered why pianos are so often called pianofortes, meaning "soft-louds." Hereby hangs a tale.

In 1655 there was born at Padua an Italian named Bartolomeo Cristofori, who became a great manufacturer of pianos. In 1711 it was announced that he had made a great invention,—a way of playing loud or soft at will, by means of a new mechanism, in which the strings were struck by small hammers. This instrument the Italians called *piano e forte* ("soft and loud"). They were crude at first: wherefore Bach, who

tried them in the last years of his life, did not care for them. Indeed, it was not till the time of Beethoven (bay′-to-ven), one of whose works is entitled "Sonata for Hammerclavier," that their superiority over harpsichords and clavichords became evident to all; although it is known that Mozart liked to play on them.

These facts are important because they explain why, in writing about great pianists, we may confine ourselves almost entirely to the nineteenth century.

Both Bach and Handel were famous organists, and they could have made an equally deep impression as pianists if they had had instruments like ours; but the clavichord, which Bach preferred, had a thin, small tone, almost inaudible in a large hall, while the harpsichords favored by Handel, though they were louder, were better adapted for playing accompaniments than solos.

SIGISMOND THALBERG
Born 1812; died 1871

IGNAZ MOSCHELES
Born 1794; died 1870

MUZIO CLEMENTI
Born 1752; died 1832

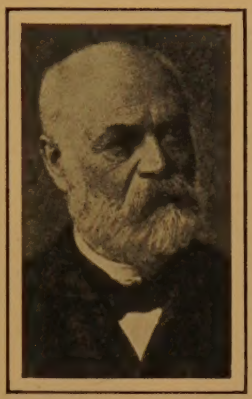
There was another thing which delayed the appearance of famous pianists; namely, the absence of special concert halls for exhibitions of fine playing.

MOZART AND BEETHOVEN

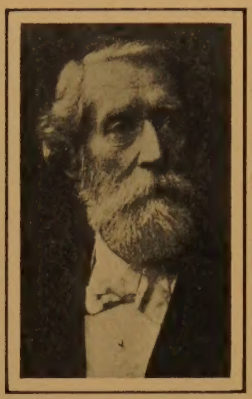
The story of Mozart's (mo′-zahrt; German, mo′-tsahrt) boyhood illustrates this point. When, as a boy of six (in 1762), he and his sister visited various European cities, they played mostly in the palaces of kings and members of the nobility. In London they also played for the public, first in their lodgings and afterward at the Swan and Hoop Tavern; but though the advertisements appealed to the curiosity of the crowd by stating that the Mozart children would play with the keyboard covered with a sheet so that they could not see the keys, the attendance was not large.

Beethoven, the greatest of all composers of concert music, was also an excellent pianist. Whereas Mozart's playing, like his music, was calm and unexciting, Beethoven, as one who heard him relates, "reveled rather in bold, stormy moods than soft and gentle ones. The muscles of his face swelled, his veins were distended, his eyes rolled wildly, his mouth trembled convulsively, and he had the appearance of an enchanter mastered by the spirit he had himself conjured."

He was noted for his skill in improvising; that is, in taking a melodic fragment and working it up into a piece on the spur of the moment while others were listening.



ADOLF von HENSELT
Born 1814; died 1889

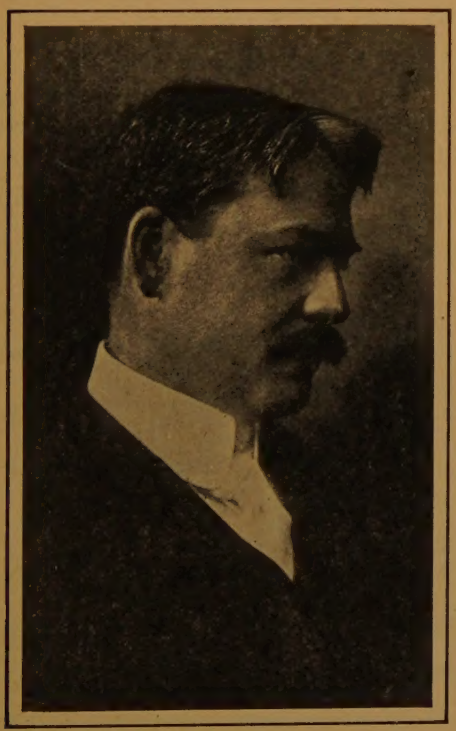


KARL KLINDWORTH
Born 1830

THE FIRST PIANO WAR

While it may be true that "music hath charms to soothe the savage breast," the musicians who make it are much given to squabbling.

A very popular pianist of Beethoven's day was Hummel (hoom'-mel). His art is thus compared to Beethoven's by Czerny (cher'-nee), who speaks with authority, for he was a pupil of Beethoven and the teacher of Liszt, "If Beethoven's playing was distinguished by immense power, characteristic expression, unparalleled bravura* and fluency, Hummel's was a model of the utmost clearness, elegance, and tenderness."



EDWARD ALEXANDER MacDOWELL
Born 1861; died 1908

Ere long, Czerny goes on to relate, Beethoven and Hummel became the heads of two hostile parties. Hummel's supporters accused Beethoven of misusing the piano, of failing in purity and clearness, and by his frequent use of the pedal producing only a confused noise; while the champions of Beethoven retorted that Hummel had no imagination, that the position of his hands was spiderlike, and that his playing was "as monotonous as a barrel-organ."

Though Hummel, in this war with Beethoven, was bound to lose, he was a pianist of real merit. There were elements of style and polish in his playing and his compositions which influenced even the fastidious and highly original Chopin (sho-pang.)

An Irishman, John Field (born in Dublin, 1782), was another musician who influenced Chopin, both as a pianist and as a composer; for he was

*_Bravura_ means skill in playing difficult passages.

ANNETTE ESSIPOFF

TERESA CARREÑO

AMY FAY

FANNIE BLOOMFIELD ZEISLER

the originator of the dreamy kind of pieces known as nocturnes, of which Chopin also wrote such fine specimens. Field was noted for his "singing style." According to Liszt (list), he "played, or rather dreamed away, his songs" on the piano.

MANY FAMOUS PLAYERS

It is impossible in a single article to go into details regarding all the pianists who are or have been famous. Their name is legion. In the following paragraphs brief mention will be made of a few of those who enjoyed exceptional popularity, and this will be followed by more detailed consideration of six pianists, three of whom—Liszt, Rubinstein (roo'-bin-stine) and Paderewski (pah-da-ref'-skee)—excel all the rest; while the other three—Bülow, Rosenthal (ro'-zen-tahl), and Hofmann—are chosen as typical of certain classes of players.

From the very beginning players were divided into two groups,—virtuosos and interpreters.

The virtuosos were those who cared little for the music itself which they played. What they wanted was to "astonish the natives" by their nimble fingers, their skill and brilliance of execution. The interpreters, on the other hand, were genuine artists who strove to make the best music intelligible to the public, and enjoyable to all.

No sharp line can be drawn between these two classes, because some of the interpreters—including even Liszt, the greatest of them all—sometimes had to "set off fireworks" in order to attract the public and lure it to

listen to better things; while among the virtuosos were some who occasionally placed themselves in the service of serious art.

One of these virtuosos was Liszt's great rival, Thalberg (tahl'-berg), who was, next to him, the most popular pianist of his time. Thalberg was probably the first who dared to make up his programs entirely of his own compositions. Most of these, to be sure, were simply brilliant arrangements of popular operatic airs, called "fantasias." Liszt also wrote some, and the public liked them immensely.

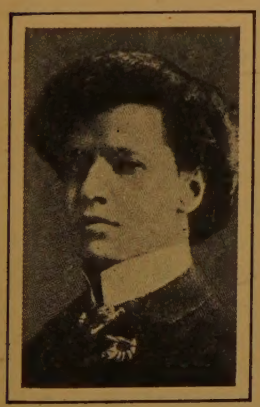
Among the notable pianists of the nineteenth century were Clementi, Moscheles (mo'-sha-les), Halle, Henselt, Heller, Klindworth, Tausig (tou'-sig), Gottschalk (got'-shahlk), and they were also famous composers. Mendelssohn and Weber (vay'-ber) were as much admired as pianists in their time as were Grieg (greeg) and Brahms in theirs, or as Saint-Saëns (sang-song'), the greatest of living French composers, is today.

America's greatest composer, Edward MacDowell, was an admirable interpreter not only of his own pieces, but of those of other masters.

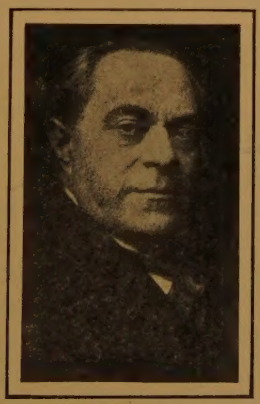
MARK HAMBOURG
Born 1879

PIANISTS OF THE FAIR SEX

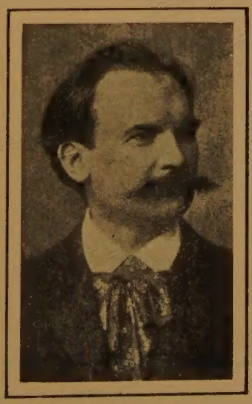
Of the women who became famous as piano players in the nineteenth century, the most conspicuous is Clara Schumann, wife of the great composer. While she had her tender moments, it is said of her that usually she played more like a man. Of other women who formerly enjoyed the favor



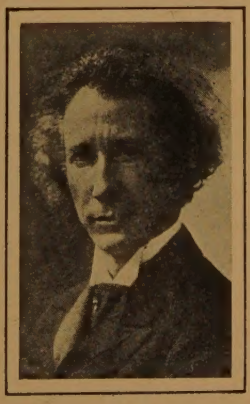
OSSIP GABRILOVITSCH
Born 1878



VLADIMIR DE PACHMANN
Born 1848



EUGENE d'ALBERT
Born 1864

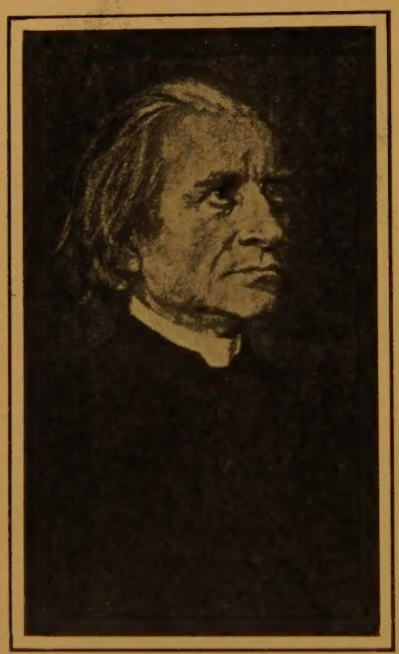


EMIL SAUER
Born 1862

of the public, we may mention Marie Camille Pleyel (ply′-el), Annette Essipoff (es-ee-pof′), Anna Mehlig, Vera Timanoff, and Sophie Menter.

Among the female pianists who at present give recitals and are held in esteem as true artists are several Americans,—Fannie Bloomfield Zeisler (called "the Sarah Bernhardt of the piano"), Augusta Cottlow (who did much to popularize the music of MacDowell), Amy Fay, Olga Samaroff, Adele Margulies (head of the Margulies Trio), and Teresa Carreño (who wrote the Venezuelan national hymn and made MacDowell admired in Europe). The list of foreign women pianists is headed by Katharine Goodson, an Englishwoman with a Slavic temperament, and Adele aus der Ohe. The popular French composer, Cécile Chaminade, (shah-mi-nahd′), is better known as a writer of songs than as a pianist.

It would be interesting to dwell on the art of these women and on the peculiarities of some of the most distinguished pianists of the other sex,—Ossip Gabrilovitsch (gah-bri-lo′-vich), Arthur Friedheim, Eugène d'Albert, Raoul Pugno (poon-yo′), Vladimir de Pachmann (pahk′-mahn), Xaver Scharwenka (shar-veng′-kah), Giovanni Sgambati (sgahm-bah′-tee), Ernst von Dohnanyi, Sigismund Stojowski, Mark Hambourg, Ernst Schelling (whom Paderewski, when temporarily disabled, chose to take his place at a Polish national festival), Alfred Reisenauer, Leopold Godowsky (go-dof′-ski), Ferruccio Busoni (boo-zo′-ne), Max Pauer, Wilhelm Backhaus, Emil Sauer (zow′-er), Frederick Lamond, Josef Lhevinne (lay-veen′), etc.,—but we will dwell on the six men selected for special consideration as types.



FRANZ LISZT
Born 1811; died 1886

FRANZ LISZT, KING OF PIANISTS

Wagner called Liszt "the greatest musician of all times." He certainly was regarded as the chief of pianists from his youth to his death. When the American pianist Amy Fay was one of his pupils she wrote home that everybody adored him. "When he walks out he bows to everybody, just like a king." In his realm he was a king. His fame as a public player was established when he was only nine years old. In those days pianists were expected to do things they would not do now. One of them was to take a tune given by somebody in the audience and play it together with another tune or two. Liszt was very clever in

LISZT AT THE PIANO

Berlioz Paganini Rossini
Dumas George Sand Liszt Countess d'Agoult

thus welding tunes together, and was much applauded for his amazing skill.

Audiences were not so well educated then as they are now. Sonatas and "studies" were not much in favor, and, like other pianists, Liszt was obliged either to play to empty benches or to give the public what it wanted. Operatic airs were most liked; so he wove them into "fantasias," and played them in a brilliant fashion which added greatly to his popularity.

This popularity was increased still further by his playing of the lovely melodies he had picked up when living among the gipsies and welded into the dazzling Hungarian rhapsodies. Another favorite item on his programs was the songs of Schubert. The singers had neglected them; but as played on the piano by Liszt they so enchanted the audiences that forthwith they became popular. Once the empress of Russia refused to applaud him because he had offended her by not accepting one of her invitations; but when he proceeded to play Schubert's "Ave Maria" she was moved to tears, and all was forgiven.

It was this ability to move to tears that had even more to do with making Liszt famous than the technical skill he displayed. This skill

was simply marvelous. Paganini had seemingly exhausted all the possibilities of playing on the violin, and Liszt had set himself the problem of doing the same for the piano, an instrument of much greater scope; a problem which he solved so thoroughly that hardly anything new remained for his successors.

The ultimate secret of Liszt's greatness lay in his being the greatest of all interpreters of his own compositions and those of other masters. Wagner declared that Liszt was the first to reveal the greatness of Beethoven. Schumann was enchanted when his own compositions were played by Liszt, though his conception of them sometimes differed from his own; and Chopin wrote to a friend regarding Liszt, "I should like to rob him of his way of rendering my own études."

Liszt's fame was finally spread throughout the globe by his pupils, to whom he gave much of his time, without ever accepting pay. There were some four hundred of these altogether, players and conductors, at least fifty of whom became famous in turn.

ANTON GREGOROVITCH RUBINSTEIN
Born 1829; died 1894

HANS VON BÜLOW
Born 1830; died 1894

RUBINSTEIN THE LEONINE

The greatest of those who learned from Liszt, though he took no lessons of him, was Anton Rubinstein. The son of a Russian Jew and a Prussian woman, he united in his music Russian, German, and Semitic traits. He too was a mere boy of ten when he first played in public, and his rise to world-wide fame was rapid.

After conquering Europe he visited America, giving, in the season of 1872-73, with the violinist Wieniawski (vee-nee-ov'-skee), 215 concerts, which made him a rich man.

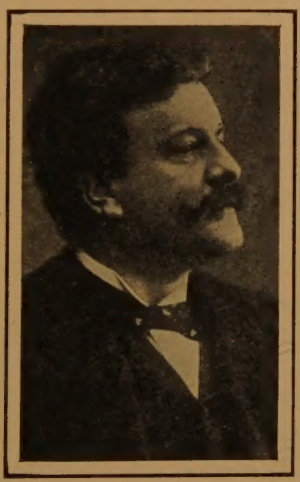
One of the greatest achievements was the giving of a series of historic recitals in various cities. These recitals covered, on seven successive evenings, two centuries of compositions for piano, including some by all the most

important masters excepting Brahms, whose pieces Rubinstein did not like. Of Beethoven he played eight sonatas at one recital. To Chopin he devoted a whole evening, and half of the following one.

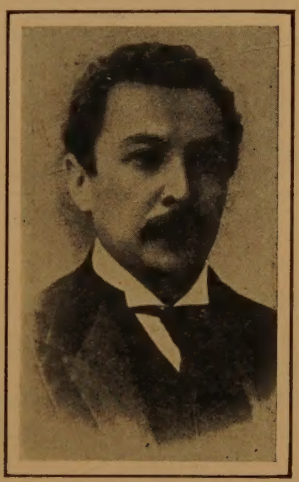
Rubinstein was uneven in his playing. While never failing to enchant the public, he often annoyed some of his hearers by excessive haste and by indifference to false notes. While he could coo "as gently as any sucking dove," he was more characteristic in his outbursts of unbridled emotionalism, during which, as one critic wrote, "he appeared as a cyclops, wielding his hammers with superhuman energy, making the pianoforte shake to its center, and not always hitting true and straight." In these moments he was sublime, unforgetable.

BÜLOW THE PEDAGOGUE

One of the greatest of Liszt's pupils was Hans von Bülow, who was the opposite of Rubinstein, being always accurate and correct, and seldom given to outbursts of passionate emotion. His art was purely intellectual, but of the highest type. His mind seemed to be a sort of microscope with which he analyzed the music, and then he played it in such a way that his hearers did not miss any of the minutest details. His memory was marvelous. He could look over a new piece a few times, and then play it without seeing it again.



MORITZ ROSENTHAL
Born 1862



RAFAEL JOSEFFY
Born 1852; died 1915

He used to play Beethoven's last five sonatas at one recital; and in these he was at his best, as also in the works of Brahms, which require more intellect than emotion for their interpretation. He was also famous as a teacher and an orchestral conductor.

ROSENTHAL THE BRILLIANT

It was at the advice of his teacher, Rafael Joseffy (yo-sef'-ee), the admirable pianist who has made America his home ever since 1879, and was a pupil of Tausig, that Moritz Rosenthal became a professional pianist. He is noted for the marvelous brilliance of his playing. His witty remark, "I would rather play difficult things well than easy ones badly," indicates his attitude. He simply revels in difficulties, creating new ones

IGNACE JAN PADEREWSKI
Born 1860

where they are not great enough for his nimble fingers. He might be called the Thalberg of our time; yet he is more of a musician, having more taste and judgment, besides refinements of tone that Thalberg could not command. Rosenthal is, in a word, the highest type of virtuoso, pure and simple, the world has known.

Once, in New York, he and Joseffy sat at two pianos and played the same pieces accurately together, an almost impossible feat.

PADEREWSKI, PIANIST AND PATRIOT

Like Rosenthal, Bülow, and so many others, Paderewski might have been a pupil of Liszt; for he was born twenty-six years before Liszt died. But he never heard or saw his great predecessor. He had a hard struggle with poverty during his early years, never dreaming that the time would come when he would be able to earn $7,000 at one recital, or $180,000 in one American season.

"The public did not applaud, it raved," is what one reads after one of Paderewski's recitals, and it is so wherever he plays, be it America, England, France, Germany, or Poland, his native country. An English critic once wrote that Paderewski was "a reincarnation of Chopin, with almost the added virility of a Rubinstein. No wonder such a man fascinates, bewilders, and enchants the public!"

A reincarnation of Chopin he certainly seems: the spirit of that genius of the piano appears to guide his hands when he plays his works. That both are Poles counts for much too; for Paderewski is intensely patriotic, and his feeling for unhappy Poland kindles that deep emotion without which the greatest in art cannot be accomplished.

It would hardly be too much to call Paderewski a reincarnation of Liszt too. Though not a pupil of that greatest of teachers, he plays his works in a more inspired manner than any pupil of Liszt's has played them. To hear Paderewski play a Liszt rhapsody is an epoch in a music lover's life.

In playing Beethoven he avoids what Bülow called "that tiresome correctness (literalness) which some call the classical style," just as Beethoven himself avoided it. Joseffy once said that Paderewski differed from other pianists of the time in being a genius. To be a genius one must be a creator, and Paderewski creates not only beautiful pieces of his own, but seems to create, or recreate, those of the other masters he plays.

HOFMANN THE PRODIGY

While most of the great pianists astonished the world as "wonder children," it is doubtful if any one of them was quite so marvelous a boy prodigy as Josef Hofmann. Before the age of eleven he played the concertos of Chopin with an instinct for making subtle details clear which no adult of the time quite equaled. His cleverness was unwisely exploited. He was made to play too often, broke down, and it seemed as if his career had ended. Rest, however, restored him, and then he studied for some years with Rubinstein. When he returned to the stage he played well; but not so well as he had played as a boy. He seemed to be—and really was—more interested in other things, among them automobiles, than in music. Gradually the instinct for interpretation which he had had as a child returned, and today he plays as marvelously as he did at the age of eleven, with the charm of maturity added.

These are six brilliant types of pianistic genius: Liszt the Master, Rubinstein the Lion, Von Bülow the scholar, Rosenthal the Wizard, Paderewski the Poet, and Hofmann the Prodigy.

JOSEF HOFMANN
Born 1877

SUPPLEMENTARY READING

FRANZ LISZT *By James Huneker*

RUBINSTEIN *By Alexander MacArthur.*

PADEREWSKI AND HIS ART *By H. T. Finck.*

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

THE PIANOFORTE AND ITS MUSIC *By H. E. Krehbiel.*

SUCCESS IN MUSIC *By H. T. Finck.*
The chapters on Liszt, Rubinstein, Von Bülow, and Paderewski.

BEETHOVEN'S PIANO PLAYING *By Franz Kullak.*

A HISTORY OF PIANOFORTE PLAYING *By C. F. Weitzmann.*

CELEBRATED PIANISTS OF THE PAST AND PRESENT TIMES *By A. Ehrlich.*

FAMOUS PIANISTS OF TODAY AND YESTERDAY. *By H. C. Lahee.*

GREAT PIANO VIRTUOSOS OF OUR TIMES *By W. Von Lenz.*

A DICTIONARY OF PIANISTS AND COMPOSERS *By E. Pauer.*

A piano is simply a harp struck with hammers controlled by keys. In the case of a square piano the metal harp lies on its side. In a cabinet piano it stands upright. There are two essential features that distinguish a piano. One is that the tone is produced by percussion, the strings being struck by a hammer. The other is that the piano, by means of pedals, provides a control of tone power, so that it can be made to play either soft or loud; hence the name *piano* (soft) *forte* (loud).

★ ★ ★

Stringed instruments of one kind or another have been in use since the earliest times. Out of many varied forms came the harp, which held a leadership among instruments for many years. It accompanied the chants of the bards of old. It filled the halls of royalty with its inspiring strains, and it became a symbol of celestial beauty in tone. Out of the harp grew many instruments. Those most familiar to us of today are the clavichord, harpsichord, and spinet. Examples of these instruments may be seen in many museums. In a primitive way they resemble the piano. In each the music is produced by means of a keyboard. The strings in these instruments, however, are not struck, but are plucked, the mechanism giving, by means of metal or quills, the effect of harp strings plucked by the fingers of a player. The limitations of these instruments are apparent. There could be no gradation of tone nor change in volume. The music of a harpsichord sounds to modern ears like the faint, far-away musical echo of days long past.

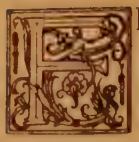
★ ★ ★

The need of an instrument that could play loud and soft, and that had a capacity for great power, led to the invention of the pianoforte. As a writer on the piano has stated, "The first notion of a pianoforte is really a dulcimer with keys." The dulcimer is the boxlike stringed instrument that we see in small orchestras, which is played on with two light hammers. It is an old instrument, and we may not be wrong in supposing that there had been many attempts and failures to put a keyboard on a dulcimer before the piano was invented. The fundamental difficulty lay in getting a hammer that would rise, tap the string, and drop quickly back. An Italian, a native of Padua, Bartolommeo Cristofori by name, invented and produced the first pianoforte. This was in 1709, and the action invented by Cristofori is retained in its essentials down to this day of perfected piano manufacture. Cristofori died in 1731. He had pupils; but he did not found any school of Italian pianoforte making. It was in Germany and in England that the development and progress of piano manufacture took place. Gottfried Silberman, of Dresden, and Frederici, of Gera in Saxony, were distinguished pioneers who advanced and improved Cristofori's instrument. Then Johann Zumpe, a German in London, added an improvement on the "damper"; and thereafter the instrument developed under various hands until through the enterprising efforts of Broadwood, Erard, and the other famous makers of the last century the piano became the prince of solo instruments.

★ ★ ★

In view of these facts it can be seen that the great composers and pianists of the eighteenth century played their music on instruments of limited capacities. Bach, Mozart, Beethoven, Haydn, and Handel had no such perfected instruments as we enjoy today. In their biographies we read of the difficulties they had occasionally to face, due to the imperfection of the instruments on which they played. In spite of this we also read of the "marvellous execution" of young Mozart. In his day he was a youthful phenomenon. What would he be today? Another Franz Liszt or Josef Hofmann; perhaps even greater than both. This, however, is mere conjecture. In view of the differences between the early pianos and those of modern times a comparison of performers cannot justly be made. But Mozart and Beethoven could never have produced on those old instruments, even with their master hands, the piano effects of today; and they could never have heard in their own recitals the full glory of their compositions as we hear them, performed by Hofmann, Paderewski, Rosenthal, or the other modern masters of the piano.

FRANZ LISZT



RANZ LISZT, a great personality, as well as a wonderful pianist, is the subject of one of the intaglio-gravure pictures illustrating "Masters of the Piano."

FRANZ LISZT

Monograph Number One in The Mentor Reading Course

A PIANIST who publicly rebuked the czar of Russia for daring to talk when he was playing is surely a master not only of the piano but of people as well.

In all the accounts that we have of the playing of Franz Liszt we find something that means more than the mere musician. In the accounts of those who have known him and have heard him play we detect the spell of personality. His most ardent worshipers have difficulty in finding words to express themselves about this wonderful man. He was a poet, composer, pianist, and besides a great personality.

"His soul is in his fingers, his soul is in his eyes:
This perfect artist seems inspired directly from the skies."

In a former number of The Mentor (Number 41) Franz Liszt was considered as a composer, and a sketch of his life was printed there. It is the pianist that is considered here. He was born in Hungary in 1811, and was taught by his father until he was nine, when he made his first appearance in public concerts. Like young Hofmann, he made his name first known as a music wonder, and, also like Hofmann, his success brought him under rich patronage which made it easy for him to complete his musical education. Several Hungarian noblemen paid the expense of his training during six years while Liszt studied in Vienna under Czerny (cher'-nee) and Salieri (sah-lee-ay'-ree).

Then he flashed out again upon the music world, taking the cities of Europe by storm. Everywhere he was received with an enthusiasm unparalleled in the history of pianistic art. His playing aroused at times wild excitement among his audiences. It is related that women flung their jewels at his feet on the stage, and sometimes fainted or grew hysterical with emotion under the spell of his playing.

Through all the adulation and worship Liszt remained simple and generous in his nature. His reverence and devotion to his art were never impaired by any taint of egotism. Wherever Liszt found a worthy struggler in the field of music his hand was outstretched to aid him, and his own personal energies were freely given to help along. It was his friendship and loyal assistance to Richard Wagner that brought that composer first to the attention of the public and secured recognition for him. He gave money generously to struggling young artists, and lent his talents to any worthy cause in music.

In 1849, at the very height of his career, he retired from public performances and became a conductor at Weimar (vy'-mahr). All his life sacred things had engaged much of his attention and thought. It was only natural therefore that he should finally take orders in the church. He became a Roman Catholic priest, and thereafter was known as Abbé Liszt.

Liszt lived to be seventy-five. He last touched the keyboard on July 19, 1886, at the Luxemburg home of Munkacsy (moon'-kah-chee), the great Hungarian painter. He died at Bayreuth (by'-roit) when attending the summer festival of his great music friend and companion, Richard Wagner. His place in the history of piano music is unique. As one writer has put it, "There have been great pianists, there are great pianists today, there will be great pianists in the future; but there is only one Liszt."

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ANTON RUBINSTEIN, the musical genius to whom the great Liszt once referred as the "young Beethoven," is the subject of one of the intaglio-gravure pictures illustrating "Masters of the Piano."

ANTON RUBINSTEIN

Monograph Number Two, in The Mentor Reading Course

A MUSIC club in a small Pennsylvania town was in a furor over a concert of Paderewski's at Pittsburgh. In the midst of excited discussion of the famous pianists of the day a quiet old lady put in, "I know nothing of the great pianists. I have heard only one man play in public. I was a young girl visiting friends in New York in 1872. I think the man I heard was called Rubinstein. Was there a pianist of that name?"

In her simplicity she was unconscious of the rare privilege that had been hers. She had heard Rubinstein in his one visit to the United States,—Rubinstein, one of the greatest pianists in the world, a musical genius whom Liszt referred to as "the young Beethoven." Rubinstein resembled Beethoven in some ways. His face was of the same type, and, in a manner similar to Beethoven, Rubinstein carried his head in the sky. In thought and conception both were big and simple; and in the music of both may be heard the elemental voices of nature—the thunder of the storm, the music of the brook, the whisper of trees and the tender fall of the rain.

Rubinstein was born in Russia of Jewish parents on November 28 or 30, 1829. His first music lessons were taken from his mother, who was an accomplished pianist. Then he studied in Moscow, and when ten years old was introduced as a public performer. In 1840 he was taken to Paris, where his playing aroused the admiration of Liszt and Chopin. Under their advice Rubinstein studied with Dehn (dane) in Berlin; then gave concerts in Germany, England, and Scandinavia until 1846, when he settled down in Vienna as teacher. In 1848 he returned to St. Petersburg, and for the next eight years studied, composed, and lived at ease under the patronage of Grand Duchess Helen. A series of brilliant performances in St. Petersburg and Moscow in 1858 brought him an appointment as imperial concert director, with a life pension. The next year he founded the Russian Musical Society, of which he was director, and in 1862 established the St. Petersburg Conservatory, of which he was principal for five years.

So many and so important were Rubinstein's services to art that he received the order of St. Vladimir (vlad'-i-mir), which raised him to nobility. He stood now virtually alone as the prince of the piano, Liszt having retired from public life. After concert tours in Europe he came to America in 1872 and gave 215 concerts, for which he received $40,000. So great was the sensation created that he was afterward offered $125,000 for fifty concerts in the New World; but he could not overcome his dread of the sea voyage. During the rest of his life he resided in St. Petersburg, Berlin, and Dresden, and his time was devoted to concerts, to teaching, and to composition.

Rubinstein always wanted to be known as a composer rather than as a performer. His compositions are many in number, and range in character from popular songs and popular piano pieces up to grand opera and symphony. His fame as a brilliant pianist was so great, however, that his merit as a composer was not fully realized. For that reason he did not receive any considerable income from his works, and was compelled to continue his concert tours long after he had planned to retire.

Rubinstein died near St. Petersburg on November 20, 1894. Considered as a pianist his image in the Hall of Fame stands close to that of Liszt, with whom he has often been compared in the brilliancy of his technic and in his phenomenal emotional power.

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HANS VON BULOW

ANS VON BÜLOW, a man of remarkable musical scholarship, is the subject of one of the intaglio-gravure pictures illustrating "Masters of the Piano."

HANS GUIDO VON BÜLOW

Monograph Number Three in The Mentor Reading Course

HANS GUIDO VON BÜLOW was known to his associates as much for his temper as for his temperament. Once in a petulant mood he exclaimed, "Rubinstein can make any number of errors during a performance and nobody is disturbed. If I make a single mistake, it will be noticed immediately by everyone in the audience, and the effect will be spoiled." The reason for this was simple. Rubinstein was a storm king at the piano, riding the instrument as he would a war charger. His errors in technic were concealed beneath a thunder of sound, or else atoned for by the superb eloquence of his expression. Von Bülow was always the precise, exact, careful, studious technician. His playing was watched critically by all students of music. He could not afford to make an error.

Von Bülow was a man of remarkable musical scholarship. He did not set out to be a musician. His father was a man of letters, and in Dresden, where he was born in 1830, Hans showed little talent as a player. In 1848 he entered Leipsic (lipe'-sik) University and studied law. In 1849 he went to Berlin, and when there he was attracted by Liszt's production of the Wagner operas. Von Bülow went to Weimar in 1850 and heard Lohengrin.

That settled him. He gave up law and devoted his life to music. The two masters that he served were Liszt and Richard Wagner, and Hans von Bülow's professional life was intimately associated with the careers of both of them. He married Liszt's daughter Cosima, and they were happy for awhile; then they separated, and Cosima married Richard Wagner.

Hans von Bülow brought extraordinary abilities to the service of music. He was a man of great intelligence and scholarship. After studying under various teachers, and particularly with the great master Liszt, he engaged in concert tours through Germany and Austria; at first with only moderate success. In time, however, the intellectual quality of his art began to win recognition among cultivated music lovers. Gradually he assumed prominence in the music world. He contributed music articles to the press, edited a musical periodical, assisted in directing orchestras, and taught music. He was leader of the opera in Munich in 1864, and there conducted notable performances of Wagner's works. Then in 1869 he left Munich for Florence, where he remained until 1872, giving concerts and spreading the gospel of German music in Italy. He visited the United States first in 1875, and again in 1889.

By this time Von Bülow had come into his own, and that meant a place unique in the world of music. He was the recognized interpreter of Beethoven. Some called his playing "dry" and "scholastic." The answer of the orthodox, however, was that Von Bülow was always correct, and that his playing had a definite educational value for everybody. His memory was extraordinary. It is said that if all the works of Beethoven had been destroyed Von Bülow could have reproduced them entire without an error. He set the fashion of conducting orchestras without a music score and he played the piano in concert without notes and details.

Von Bülow died in Cairo in 1894.

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IGNACE JAN PADEREWSKI

IGNACE JAN PADEREWSKI, one of the greatest of pianists, is the subject of one of the intaglio-gravure pictures illustrating "Masters of the Piano."

IGNACE JAN PADEREWSKI

Monograph Number Four In The Mentor Reading Course

PADEREWSKI (p a h-d e-r e f'-s k e e) may be defined as a musical genius entirely surrounded by adjectives. And it is not merely a feminine nor a juvenile adoration that inspires these adjectives. Music lovers of both sexes, of all ages, and of all tastes and temperaments join in swelling the song of superlatives in praise of the great Polish pianist. So it seems strange today to read of a concert tour of Paderewski's made some years ago that was not successful enough to warrant repetition. This was in 1878, when he played, as a boy of eighteen, in the leading cities of Russia and Rumania.

He was born in Podolia, Russian Poland, in 1860, and began to study music as a very young boy at the Warsaw Conservatory, under Raguski.

After his first venture on the concert platform Paderewski taught for awhile in Warsaw and Strasburg, on an income, it is said, of only $500 a year. Meantime he was studying and working hard. In Berlin he studied under two well known instructors,—Urban and Wuest. Then in 1884 he went to Vienna and placed himself under the direction of the world famous teacher Theodor Leschetitzky (lech-e-tits'-ki). For three years he studied, read, practised, and dreamed piano playing. His working day was often twelve hours long. Out of such labor comes the finished art that seems to us so easy.

In 1887 he again appeared in public in Vienna, this time with brilliant success. After that Paderewski's career was one splendid ascending scale. His playing created a furor wherever he went. He attracted vast audiences, and justified himself before the most exacting audiences. He made his first visit to the United States in 1892, where his success was immediate and phenomenal.

It has been said that personal advertising was to some extent a factor in Paderewski's success. From the start enterprising friends have surrounded him with an atmosphere of romance that has given him added interest. His remarkable personal appearance has been exploited to the full by cartoonists. Under the hands of some artists his tawny shock of hair has become almost a halo, and his face and features have been spiritualized. Paderewski has borne all press caricatures good naturedly—as he could well afford to do; for his art depended not the least upon sensational advertising.

"A second Mozart," he has been called—a comment that means little to us who know Mozart only from history. But his position among pianists is most distinguished, his fellows in art sharing in the public's admiration of him. Paderewski proved his gratitude to the American people in 1900 by founding a fund of $10,000, the income from which is paid every three years in cash prizes for the best compositions by American composers. Paderewski has made himself very much at home in America, where he numbers many personal friends.

His opera "Manru" was produced at the Metropolitan Opera House in 1902. It was performed only a few times. As a composer Paderewski's success has been only moderate. Out of many pieces the only composition well known to the public at large is his graceful minuet.

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MORITZ ROSENTHAL

MORITZ ROSENTHAL, called the "Wizard of the Keyboard," is the subject of one of the intaglio-gravure pictures illustrating "Masters of the Piano."

MORITZ ROSENTHAL

Monograph Number Five in The Mentor Reading Course

SOME pianists conquer by temperamental charm; others by a blaze of brilliance. Rosenthal (ro'-zen-ahl) holds a place distinctly his own among the great pianists. His powers are so brilliant that he takes his hearers by storm. Even the coldest critic employs special terms to express the effect of Rosenthal's playing. Dr. Hanslick, the eminent Viennese critic, has called him the "Pianoforte Conjurer." The same thought has been expressed in another way by the term given to him of "Wizard of the Keyboard."

He made a tour of America first in 1887, and then went back to Europe, leaving the music lovers of the New World gasping for breath. In the columns of music criticism thereafter such phrases as "Rosenthal's fingers of steel," "Rosenthal's music magic," were of frequent occurrence. Technical difficulties seem to be nothing to Rosenthal. He makes play of them, and it is a favorite habit of his to play the most difficult passages in a tempo just a little bit faster than any other pianist dares to attempt. Rosenthal playing the Brahms so-called "Impossible Variations" on the Paganini theme at full speed, smiling quietly as he does so, is a spectacle that no one that has witnessed can ever forget.

The inference from much that is said of Rosenthal's brilliance is that he has nothing but technic; but that is not so. He is regarded by some as an interpreter of the first rank.

Moritz Rosenthal is an Austrian. He was born at Lemberg in 1862, and studied there under Carl Mikuli and afterward with Rafael Joseffy (yo-sef'-i) and Franz Liszt. Like many great pianists, he began as a boy prodigy, playing in concerts in Austria and Poland when only thirteen. Then he went back to his studies for a year or so, and in 1882, at twenty, he made a brilliant, successful tour through Europe. After his first trip to the United States in 1887 he did not return to the New World for nearly ten years; but in 1896 he made an extended tour through the States, arousing anew the interest created on his first visit, and remaining for two years.

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JOSEF HOFMANN

JOSEF HOFMANN, the pianist, famous first as a boy prodigy, is the subject of one of the intaglio-gravure pictures illustrating "Masters of the Piano."

JOSEF HOFMANN

Monograph Number Six in The Mentor Reading Course

HAVE you seen and heard the wonderful boy?" That was a question frequently asked in New York City in the winter of 1887. During that year this wonderful boy, Josef Hofmann, was the reigning sensation. He was only ten years old, and in that season gave fifty-two concerts in America. Then he broke down in health, and the Society for the Prevention of Cruelty to Children interfered. He returned to Europe, and retired for six years.

So ended the first period in the career of the pianist Josef Hofmann. He came by his talents naturally; for his father was a leading musician of Warsaw and professor of harmony and composition at the conservatory. He also directed opera. Josef Hofmann was born at Cracow (kra'-ko), Galicia, in January, 1877, and studied music first with his father. He displayed amazing facility in piano playing in infancy, and when he was six years old his accomplishments were so phenomenal that he was exhibited in public concerts. There he attracted the attention of Rubinstein, and as a result young Josef studied for two years under that master. This was during the period of his retirement from public performances. During these years he was urged to live an outdoor life, and developed a love for sport and athletics.

Public memory of the young prodigy had faded a bit during these years; but in 1894 he resumed performances in public, and it was then seen that he had not only retained all the ability that distinguished him as a boy, but had brought to his art the mature intelligence of a musician of the highest order. He toured many of the countries of Europe, and in 1901 reappeared in the United States. He is regarded with great affection throughout the states, and is ranked as one of the first of all pianists in technical skill, intelligent interpretation, and poetic feeling. Hofmann married an American girl, and his home is at Mt. Pelleran on Lake Geneva.

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